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December 19, 1985

Advertising Age Tuesday

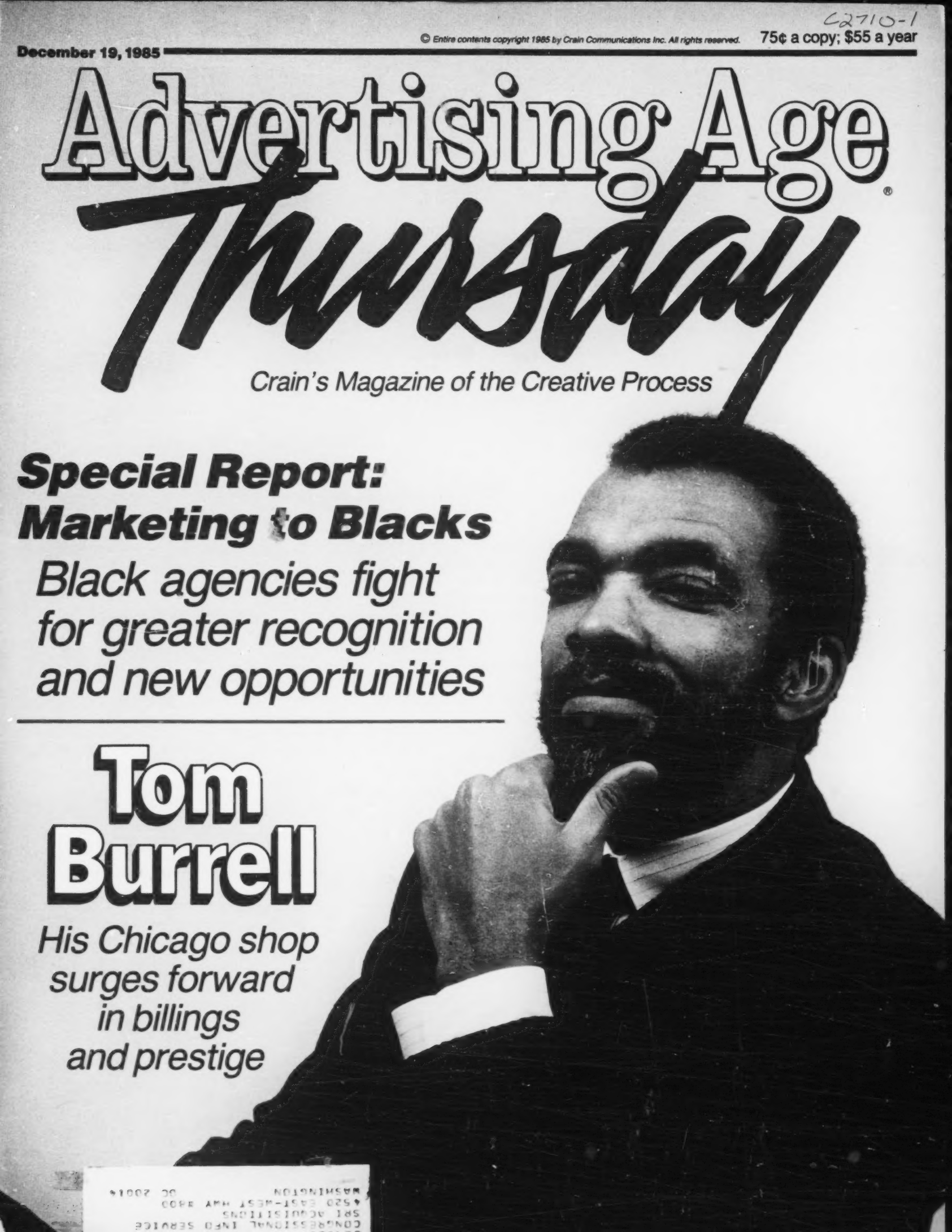
Crain's Magazine of the Creative Process

Special Report: Marketing to Blacks

Black agencies fight for greater recognition and new opportunities

Tom Burrell

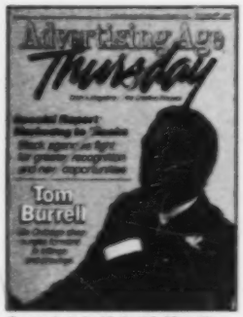
His Chicago shop surges forward in billings and prestige



Thursday

Burrell aims for big time

Tom Burrell now can lure top personnel away from large agencies and other companies, doing to them what they had been doing to him for so long. His 14-year-old agency may have reached this point just in time, now that fewer companies are signing up a minority agency out of a sense of social obligation and fewer talented blacks are willing to make big sacrifices to work for the smaller, black shops. *See Page 4.*



Cover photo by Michael A. Marcotte

Sweets

For Darrell Wilkes, a senior art director at J. Walter Thompson USA, New York, the moment of inspiration, the moment he knew he had just found "the look" for the new "Sweet dreams" campaign for Nestle milk chocolate and almond bars, was inside a darkened theater on Manhattan's Upper West Side. *See Page 12.*

Shoes toe Cole's law

While Kenneth Cole makes shoes that teeter on the edge between fashion and parody, they never lose their balance. And it is this perfect poise that makes them so attractive. Retailers are more than amused—they're enthused. *See Page 12.*

Special Report—Marketing to Blacks

The leading black agencies in the U.S. reveal their steps to success and the barriers they've encountered in trying to break into general-market accounts, beginning on Page 15.

Presstime

Bills aim at cigaret ads

WASHINGTON—Senate and House bills were introduced this week that would bar cigaret companies from deducting cigaret ad costs as a business expense. The moves were seen as a response to the American Medical Assn.'s push to ban all cigaret ads (AA, Dec. 12, *et seq.*). The bills were introduced by Sen. Bill Bradley (D., N.J.) and Rep. Fortney Stark (D., Cal.) in their respective chambers. The Bradley bill would affect only ad costs; the Stark proposal would eliminate the deductibility of all promotional expenses.

SBA gets 'Playboy'

CHICAGO—*Playboy* has named Smith Burke & Azzam, Baltimore, to handle its $2.8 million consumer account, following the agency's selection to handle the monthly's trade advertising account (AA, Oct. 17). Consumer advertising, which had been in-house, is to be tested on tv and radio here and in New York and Los Angeles for the March through May issues, with results to guide expansion into other markets as well as other issues.

Two vie for BankAmerica

SAN FRANCISCO—BankAmerica Corp. has narrowed the review for an estimated $4 million new corporate-image account to Allen & Dorward and Ketchum Advertising. Speculative creative will be test-marketed, and a winner will be named in January. Grey Advertising here and Keye/Donna/Pearlstein, Los Angeles, also were finalists (AA, Sept. 23).

Austin, Nichols ceo to leave

NEW YORK—Austin, Nichols & Co. president-ceo Marshall Berkowitz will leave that post at yearend as the company undergoes a major restructuring. As a result of a joint venture between its parent, Pernod Ricard, and R.J. Reynolds Industries' Heublein unit, Austin, Nichols now will manage Pernod Ricard's U.S. interests. The joint venture, Boulevard Distillers & Importers, will take over production and marketing of Wild Turkey bourbon; Austin, Nichols' main product; Heublein Spirits already distributes Wild Turkey. Succeeding Mr. Berkowitz is Pierre de Champfleury, formerly exec vp-marketing, Wild Turkey's account, now at Calvillo, Shevack & Partners, is under review (AA, Dec. 16).

Chevy backs 'Drive-Aid'

NEW YORK—General Motors' Chevrolet division, Detroit, will sponsor a "Drive-Aid" rock concert as the latest fund-raiser for Live Aid's African famine-relief efforts. The concert, due Feb. 20, will be co-produced by Radio City Music Hall here and World Wide Sports & Entertain-

(Continued on Page 39)

Holiday notice

ADVERTISING AGE *Thursday* will not be published Dec. 26 or Jan. 2 due to the Christmas and New Year's holidays. The next issue of AA *Thursday* will be Jan. 9.

Street Talk

The question: Chesebrough-Pond's is the latest advertiser to pull its print media in-house with the intent of using its clout to get magazines to break rate card. Should magazine buying be turned over to negotiations?

Eugene McCarthy, senior vp-executive media director, BBDO, Southfield, Mich.: Magazines are at liberty to do whatever they choose, but they will reap the consequences. If they drop their rate cards, they may be penalized for it in the long run. Magazines have prospered because rate cards eliminated the need to negotiate for space, unlike broadcast media. You will always get magazines that are not in demand that take the risk. But if others do find out, they'll have to drop their rates across the board. It's up to them, but I think it would be harmful.

E. McCARTHY

M. ROSEN

Marcella Rosen, senior vp-media director, N W Ayer, New York: Both from the client and agency side, we've got to make the best deal possible for our clients. When business is bad, we've got to look for better packages. And while we try to do the best we can for all clients, not all situations are the same. Also, this is really not a new concept. It has been very traditional in broadcast to negotiate individual sales. I've always felt that negotiating on behalf of the client was part of our charge.

Paul Zuckerman, senior vp-director of media planning and operations, Doyle Dane Bernbach, New York: I'm dead set against breaking rate cards. We would be negotiating every buy and would never know if we're getting the best price. If magazines come to us with specific proposals, we should evaluate them, but we should never solicit breaking rate card. It would undermine the credibility of the medium, the industry and the client. Breaking rate card would lead to negotiations for positions, adjacencies and leverage—so the strong would get stronger.

P. ZUCKERMAN

T. PIERCE

Thurman Pierce, vp-U.S. manager of print media, J. Walter Thompson USA, New York: Every time the economy goes down and the market for magazine space gets soft, magazines start dropping their rate cards. There's nothing new about it. Now, magazines are not having a good year and some advertisers and agencies are putting pressure on them. It's a carry-over from tv. But if those rates are broken, agencies have a new obligation that we didn't have before. We must get the client a rate that is as low as anybody else's for the same volume.

Mike Bienstock, vp-associate media director, BBDO, New York: No. We don't seek or encourage magazines to break rate cards. It would be unfair to all our clients. If we were able to negotiate a good deal for one client, others would question why we didn't do it for them. Further, for many small, targeted magazines, it could undermine their profitability. We're not buying the small ones for price or efficiency. We want them for selectivity, position and editorial adjacency. Breaking rate cards is a negative for the whole industry, and I wish it would come to a halt.

M. BIENSTOCK

ADVERTISING AGE *Thursday* asks those who serve agency creative and/or media departments to share views on major advertising-related issues. While we're out there making calls for this feature, why wait for the phone to ring? Send pithy comments and a recent photo to: Street Talk, ADVERTISING AGE *Thursday*, 220 E. 42nd St., New York 10017.

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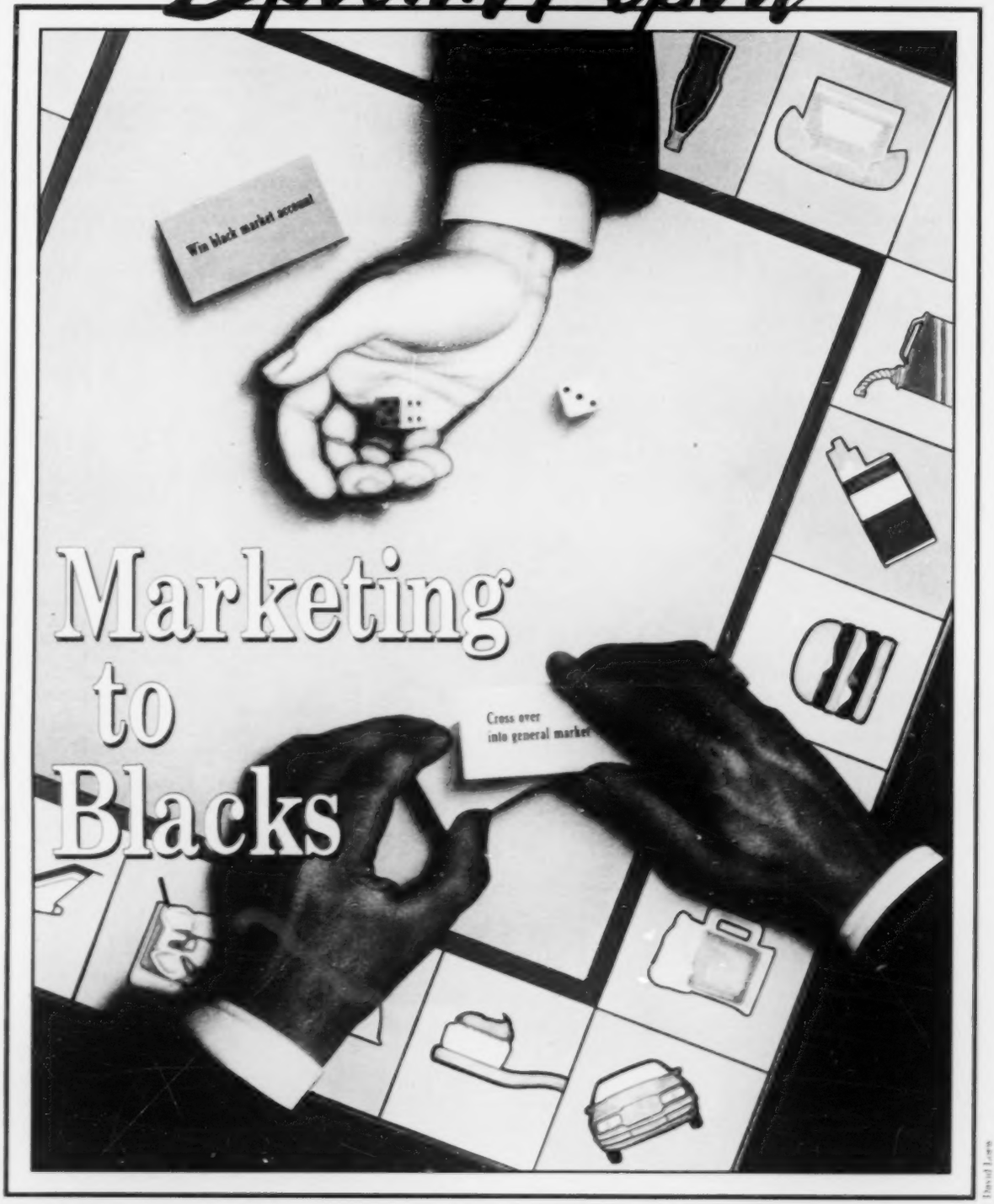
ABP MPA RED TAG ABC VNU

Special Report



Marketing to Blacks

Agencies playing for equality from advertisers

By Ed Fitch

In the movie "Guess Who's Coming to Dinner," a classically liberal couple confront their true feelings about blacks when their daughter brings a respected black doctor home as her fiance.

It's time advertisers and black market agencies sat down and broke bread.

Black market agencies have been accepted by general market advertisers and their agencies, but they are not always embraced as equals. And in terms of agency size they are not equals.

Of the 18 agencies listed as black market specialists in the *Standard Directory of Advertising Agencies*, 15 reported billings. These agencies' combined billings equal $168 million, or the 1984 billings total for Geers Gross Advertising, ranked as the nation's 46th largest agency by Advertising Age.

Granted, these billings do not represent advertisers' total black market spending. Many general market agencies realize part of their billings from black market work, and the agency directory does not list all black market specialists. But the comparison illustrates that if general market companies invite black market agencies to dinner, they would have to provide a booster seat for their guests.

An advertiser that uses size as an excuse to not use a black agency is not putting all of the cards on the table, says Joel P. Martin, president, J.P. Martin Associates, a New York-based agency. "The response 'Your agency is just too small' is used as a shield for people who don't want to get involved.

"If a white man or woman representing an agency of a comparable size as mine went to a client, they could pitch either black market or general market business," she says. "But because I am black, I am assumed to have only one area of expertise and am offered one business opportunity—the black market."

Some black agencies seem content to concentrate their efforts within their specialty. "There's enough business in our own backyard," says Anthony Moore, vp, director-media and research of Chicago-based Proctor & Gardner. "Some want to cross into the general market and some want to grow from within the black market specialty. It depends on what they feel their strength is."

Wanting to expand market horizons is a natural impulse for agency executives. "Most black agency executives received their training in general market agencies, which brings to us an advantage of general market exposure," says Ms. Martin, who launched her agency after leaving McCaffrey & McCall.

In addition, she says, blacks have been forced to understand white society in a way whites have not had to understand the black community. "We offer the best of both worlds."

Many black agencies have seen some of their efforts added to national campaigns. Mingo-Jones developed Kentucky Fried Chicken's national tag line; Uni-World Group's Burger King spots are familiar to any tube addict.

In doing business in both markets, however, the big winner is Burrell Advertising. In addition to select Ford Motor Co., Coca-Cola Co., McDonald's Corp. and Procter & Gamble work that can be seen in any household, the Chicago agency won Jos. Garneau Co.'s general market assignment for Martell. With minorities accounting for 25% of all cognac sales, according to Business Trends Analysts, Commack, N.Y., this probably was a smart move by Garneau.

(Continued on Page 30)

Media

(Continued from Page 27)

market and media increase, black shops could see a business boom, says Frank Mingo, president of Mingo-Jones, New York. "More concern, more awareness will lead to more people beginning to say, 'We'll go to the folks with expertise,' " he says.

Mr. Alligood challenges that notion, saying, "The requisite is not whether the agency is black or general. The requisite is that it's an intelligent agency that is handling things in an intelligent and prudent manner." Despite an over-all shaky success record in establishing internal black market units, more agencies may combat the perceived threat of black-owned agencies by forming such groups.

The result, Mr. Lewis says, is that even the most hypocritical media buyer will recognize the value of black media. It fills emotional and informational needs that make it attractive to the black buying public. Consequently, any advertising placed there gets better than average attention, he says.

"I don't understand why [businessmen] can't make that connection," Mr. Lewis says. "They can make a similar connection for the *Wall Street Journal* and the *New York Times* and television shows like '60 Minutes,' 'Monday Night Football' and 'Dynasty.' " AA

Directing the right buys

The accompanying charts show the leading black-oriented magazines and the top tv shows among blacks, but a lot can be said between these lines. ADVERTISING AGE went to the media directors of some segmented market agencies to fill out the picture:

Pat Stevenson, vp, media director, J.P. Martin Associates, New York:

"There has not been a lot of talk about the role of black viewers in network erosion. If cable is going to only upscale areas and it is eroding network, then the network viewer profile is skewing more toward minorities, who don't live in areas receiving cable.

"Minority viewership is not eroding and it is becoming more of a factor in programing. Black viewers may be why top shows are doing well. Of course, the efficiency is still not there.

"Black Entertainment TV is out on cable, but it faces the handicap of going only into areas where cable goes. And these are not typically black areas. Minorities have a greater propensity to view tv, and cable went out recognizing that the greatest potential users of product would not be reached.

"Cable needs to look at more of a general market to survive. The face of cable programing will have to change. They have come to the realization that they need more general audience programing and to look at potential audiences.

"Black magazines' problem is that they are not included in general market budgets. This year J.P. Martin positioned *Essence* as the eighth sister and *Jet* compared itself to *People* to illustrate that although they do deliver black people, they deliver people. They want to be considered in general market buys.

"The most recent Scarborough report on black newspapers shows them at 300 strong, covering about 30% of the population. Any place you have a concentration of blacks, there will be a newspaper. Because about 65% of them are represented by black media rep companies, they are not difficult to buy.

"It appears that general ad agencies are starting to recognize that eight-sheets are pretty much ethnic boards. Black agencies and local businesses have always used a lot of eight-sheet, but it seems that national product advertisers are beginning to catch on.

"In radio, we see that audiences are spreading out into other formats because black artists, like Michael Jackson, for example, are being played on them. You have to take a look at the top contemporary stations now, in addition to the traditional black/urban format."

Anthony Moore, vp, media director, research director, Proctor & Gardner, Chicago:

"I think radio is a very efficient way to reach blacks. It's reach is pretty strong, compared to radio for white audiences. You may have 20 stations for white listeners, but only a few for blacks, so listening is concentrated in fewer outlets.

"Because of the programing, you don't have to face a lot of waste. It may be the most efficient black media outlet.

" 'The Cosby Show' is a waste of money as a black market buy. For any show to work, the majority of viewers have to be

Blacks don't look for a mirror in the tube

Black households account for 10% of total tv households and nearly 15% of total tv viewing. The ranking of black-favored programing certainly questions the assumption that black viewers are drawn only to black-oriented shows.

Top 10 shows among blacks	Ranking among total households
1. The Cosby Show	1
2. Dynasty	3
3. The A-Team	5
4. Family Ties	2
5. Hotel	10
6. Knots Landing	18
7. Knight Rider	48
8. Gimme a Break	54
9. Riptide	12
10. Webster	44

Source: BBDO Special Markets Group

Does Money Matter

It sure does! Understanding what it is, how it works and how to make more of it is at the core of everyone's thinking today. The Black community is no different. As Blacks become more aware of their increasing financial strength, the need for good information is increased.

Financial Independence Money Management Magazine is the leader in providing continuing concentrated coverage of money matters aimed at the Black community. *Financial Independence* doesn't just run hit-or-miss articles on money matters or hide them between articles on other subjects. Money is what *Financial Independence Money Management Magazine* is all about.

Looking to make your advertising dollars work harder for you? Include *Financial Independence Money Management Magazine* and *Financial Independence Radio Magazine* in your next media buy.

FINANCIAL INDEPENDENCE
MONEY MANAGEMENT MAGAZINE
WASHINGTON D.C. SALES OFFICE
(202) 547-3762

Effectively reaching black males ages 18 to 45 is not easy.

The hearts of black males are in black college sports

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- Features, player profiles, conference updates, rankings, scouting reports, recruiting news -- you name it, BCSR has it
- Four-color action photography, inside and out, grabs our readers . . . and *your* potential customers
- This tabloid insert, with a growing circulation of 135,000, appears exclusively in black newspapers
- Effectively reaching ½ million black males is easy, when you . . .

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Beverly Coley, 2400 So. Michigan Ave., Chicago, IL. 60616 (312) 842-0200

API AMALGAMATED PUBLISHERS, INC.

ALSO, BLACK COLLEGE SPORTS REVIEW
Ernie Pitt, Publisher
617 N. Liberty St., Winston-Salem, N.C. 27102
(919) 723-9026

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white. So although many black people watch "The Cosby Show," to call it a black market buy would be wrong because there would be a lot of waste for the money."

Nick Howse, vp-media director, Burrell Advertising, Chicago:

"Comparing household ratings, tv shows with blacks in them are viewed in disproportionate numbers in black households. But, I don't think black people watch 'Dynasty' just because Diahann Carroll is on it.

"Across the board there are more media outlets. There was a time when there was just one [radio] station in each market.

The big get bigger

Major black magazines' performance (1983 vs. 1984)

	Per cent change		
Title	Ad pages	Ad rev.	Circ.
Ebony	4.8	11.8	3.9
Jet	−3.9	15.1	−0.3
Essence	4.9	8.4	—
Black Enterprise	5.3	17.2	1.0

Source: *Folio* 400/1985

Now in medium-size markets there are two and in large markets there are several.

"There are more magazines now too. There was a time when there was only *Ebony* and *Jet*. Now there's *Essence*, *Ebony Man*, *Modern Black Man*. I think *Ebony Man* and *Modern Black Man* were long overdue because adult black males have been the hardest group to reach.

"Black newspapers had been experiencing growing pains. Now they are becoming aggressive and relevant. They are an increasingly important force.

"The five-year growth curve [for black media] goes almost straight up. There's a good chance [all outlets] will survive.

"There's more commitment now. It used to be a [radio] station would have a couple of bad [ratings] books and they'd sell the station."

David Krieger, exec vp, Adelante Advertising, New York:

"If you have a really major effort, you have to cover every form of media. In our Apollo theater campaign for Dewar's, in addition to using typical media outlets, we used subway, outdoor, poster, brochures, merchandising.

"Media efforts are weakened without point-of-sale support. It's our biggest thrust, because the buyer may be seeing and hearing pretty generic commercials on tv and radio. When you get into the market and reinforce the message at the point where they buy, it can make the difference between whether or not a sale is made."

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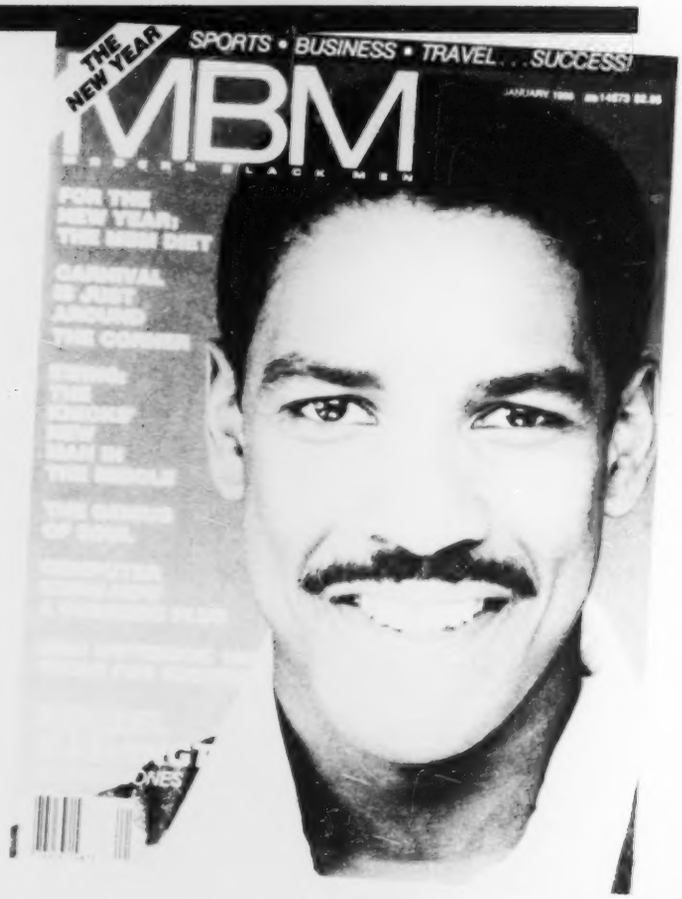
WHO CAN AFFORD TO BE OUT OF THE BLACK?



As an advertiser, can you really afford to ignore your share of the $187 billion black consumer market?

Manufacturers and retailers alike should take a long look at this emerging middle class with increasing new money to spend. Over the past 13 years with wider job opportunities, rising income and increased schooling, we have a new status and we are spending money on luxury items and especially automobiles, clothing, electronic equipment, and travel to prove it!

MBM can help its advertisers to obtain and hold on to their share of this $187 billion market by providing the attention that our brand conscious black male consumer market requires.

Our market consists of more than 28 million people, a rapidly upward mobile middle-class of more than 10 million people and more than one million young blacks attending colleges and universities.

MBM is written, designed and published to serve the more than 4 million upwardly mobile black males. Our editorial focus is upon all areas of the black man's interests and his upwardly mobile lifestyle. Editorial content runs the gamut of people, news, fashion, health/fitness/grooming, sports, the arts, travel and entertainment.

What this boils down to is that ***MBM*** can help you to grasp your share of this overwhelming disposable income that black middle-class males have obtained. In 1973, disposable income for blacks stood at $64 billion. Now the figure has reached $187 billion.

Who can afford to be out of the black?

Increase your share of this phenomenal market with ***MBM MAGAZINE***! Published monthly, 200,000 circulation! For An Opportunistic Rate, Contact:

NEW YORK
ROBERT TATE
(212) 315-0890

CHICAGO
WILLIAM TRAMMELL
(312) 337-1966

Equality

(Continued from Page 15)

Addressing a strong customer franchise is one thing; creating an execution that speaks to both the minority segment and general market is another. "The approach Burrell used for Martell fit the psychic expectations of both markets," Ms. Martin says. "It's a life-style approach anyone can identify with. The desire to do, be and have the best."

J.P. Martin's Anheuser-Busch corporate work was created for the black market, she says, "but that doesn't mean it's not appropriate for the general market. In some sense, black market advertising has to talk to every market because a company's advertising cannot be objectionable."

Vince Cullers, president of Vince Cullers Advertising, Chicago, agrees, saying a recent spot his agency did for Amoco Oil tested equally well in the general and black markets. "You have to look at well-targeted efforts without offending any part of the buying market."

In creating a spot that crosses into the general market, he says, it may be difficult not to offend portions of the black market. "Some blacks might react favorably to campaigns that position us as part of the greater scheme of things, but this approach might insult a big segment."

Both Ms. Martin and Mr. Cullers say spots that cross into both markets are more efficient because they deliver a larger audience at a one-spot production cost. "For this reason, agencies that understand the black and general markets should be given

THE Prism CORPORATION

Specializing in market research in the minority markets.

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202-686-8250

Promotion and pr not lost on market

The old stool metaphor is not lost on some members of the black marketing movement. The saw says if one leg is cut, the stool will tip over. Moving products through the black consumer market is no different, they say, and advertising is only one leg.

"A lot of companies will hire a black market ad agency and feel they have reached the black consuming market," says C. Roy Jackson, director, Flair Communications, Chicago, and head of the promotion company's segmented market division. "You reach black consumers in many ways—one way is advertising, another is promotion."

Approaching the black consumer market through promotions is like traveling uncharted terrain. "Promotion companies would set up booths at fairs and hand blacks shopping bags and that would be the extent of their efforts to reach blacks through promotions," he says.

Yet blacks are spontaneous and brand-conscious buyers, qualities that complement promotion's immediacy, Mr. Jackson says. "You can reach them at the instant they exercise their buying power."

Promotions also permit finely targeted marketing efforts, a plus in reaching the urban-based black populace and one that could become a larger factor as the black population distributes itself further across the economic spectrum.

"We created a promotion for Beatrice that recognized the leading 100 black businesswomen," he says. "We are using them as a means to spread information to their communities; the impact of the promotion will filter down to their associates and friends."

Another Flair promotion for Beatrice will enter the market through black churches, another strong information outlet.

Another leg of the communications stool plays a large role, says Charles Richardson, Tri-Ad Consultants, a New York-based ethnic marketing services company. "Public relations efforts tell the public a specific company is supporting this group, energizing a drum and getting the public talking about a company. If you start people talking, it will ripple outward."

Tri-Ad administers Brown & Williamson's Hot Line on Jobs program, which he says illustrates pr's ability to generate good will. "It's not advertising and it only influences sales incidentally," he says. "These non-exploitative programs carry a large residual impact of sincerity in speaking to minorities. They give back to the community what has already come to [companies] in sales, and indicates a company is here to stay."

Blacks notice companies' community-oriented activities and respond in kind, Mr. Richardson says. "They are sophisticated and are aware of manufacturers' motives."

Of course, boosting sales can be an information campaign's prime objective. For example, "Silverado" was not advertised to the black community as having a black actor, he says. "If you get that fact into the black community, it can have an enormous impact on box office receipts."

Pr does have its place, and it is not to push product categories in which blacks are the major consumers. Here the heavy sell is more appropriate, Mr. Richardson says. "The softer sell tells the market the company is out there. Its message is something different than our product is better than the next guy's."

Flair's Mr. Jackson has no doubts about promotions' ability to sell goods. "Electronic media help in terms of moving merchandise," he says, "but promotions actually move merchandise off the shelves."

He says he will not compete with agencies for business, however, opting to work through them. "I'm not in electronic media and they are not specializing in promotions. Black agencies don't handle promotions because it involves a large investment in money, people and time. It is a specialized and sensitive area of communications."

And every stool needs at least three legs. —*E.F.*

BLACK TRAK

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Published quarterly, BLACK TRAK reports detailed awareness & usage data on grocery products, health & beauty aids, wines & spirits, fast foods, tobacco, movies, automobiles and other categories of interest.

Four times each year, information is gathered in the top 25 markets via personally administered interviews with 1000 men & women 18 years and over.

Other BLACK TRAK Custom Services are available to handle all your research needs.

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YES! I'M INTERESTED IN LEARNING ABOUT BLACK TRAK. PLEASE CALL OR SEND ME MORE INFORMATION.

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COMPANY _____
TITLE _____
STREET _____
CITY _____ STATE _____ ZIP _____
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Media outlets tune in to needs

So, Mr. and Ms. Marketing Director, you think you've got it bad, sitting in New York or Chicago, wanting to reach the black consumer market and complaining the major black agencies you have approached already have a client in your product category.

Well, picture yourself in Philadelphia, Houston or Detroit—all areas with sizable black populations and fewer or no black market agencies.

According to Lee Zapis, director-operations, at WZAK (fm) in Cleveland, advertisers in smaller markets can turn to the Yellow Pages for help, but they should look under the "Radio stations and broadcasting companies" heading.

"Out of necessity, many black media function in the same fashion as black agencies, often providing creative services, mailing lists, research data and promotional vehicles."

The only alternatives general market advertising agencies offer is to run a general market ad in targeted media or tailor ads to the segment—options that may work as long as the product is the only one being presented to the black buying public, he says.

In lieu of specialized black market agencies, black-oriented media's familiarity with the segment provides them with the expertise to more effectively reach blacks, Mr. Zapis says. "Also, disc jockeys carry a lot of clout in the black community and can be very effective product spokespersons."

Mr. Zapis says he identifies with all of the problems black agencies face. Although blacks comprise about 20% of the Cleveland metropolitan area and about 50% of the city itself, "we're faced with a constant educational process, the same challenge black market agencies confront," he says.

"Very few general market advertisers come to us without prodding," Mr. Zapis says. "You get the black personal care marketers and liquor companies, but there is no 'black' toothpaste, so you don't have those kinds of accounts walk through the door on their own."

Once advertisers run a black market ad, they typically become long-term customers, he says. One reason is the results are visible. "They see the return on their effort in the increased number of black consumers walking the aisles of their stores." —*E.F.*

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A comparison in black & white

	Black adults	White adults
Population	18,302,000	147,469,000
Male	44.6%	47.6%
Female	55.4%	52.4%
Single	32.5%	19.9%
Married	40.8%	63.7%
Divorced/separated/widowed	26.7%	16.4%
Graduated college	8.5%	17.8%
Graduated high school	36.5%	40.4%
Age		
18 to 34 years	45.3%	39.5%
35 to 49 years	23.6%	25.1%
50 or older	31.2%	35.4%
Median household income	$14,187	$25,708
Employment		
Professional	7.2%	16.6%
Technical/clerical	14.5%	19.3%
Precision/craft	5.2%	8.0%
Other	27.8%	17.2%

Source: Simmons Market Research Bureau, 1985

the opportunity to pitch more business," Ms. Martin says.

Minority agency executives say their shops are very capable of working in both markets. Many marketers' efforts to reach the minority segment are best described as putting a black face in a general market campaign, says David Krieger, exec vp, New York-based Adelante Advertising. "While you may reach the segmented audience with general market campaigns and media placements, you're not talking to them."

More than creative expertise is at question, Ms. Martin says. Pr efforts, promotions, distribution checks, "all of the strategies that guarantee a product's market success must be addressed. Distribution is so important because many of the best selling brands in the black market are the only ones distributed to it."

Black agencies also are more familiar with segmented media, Ms. Martin says. "A lot of agencies lose interest in smaller media vehicles, meaning black media."

Any major agency has thousands of employes, Mr. Krieger says, "so you know some of them are black, Hispanic, Arab. It's not that they are insulated, it's just not their orientation."

Black agencies still appear to be struggling to win business in their own specialty, much less branch into the general market.

"Black agencies are three times as hard pressed to state their case and therein lies enormous frustration," says Peggy Seats, Proctor & Gardner's marketing manager. That case, most simply put, is that the black market exists and deserves to be addressed in advertising.

A look at the big buying picture explains black agency executives' frustration. Black consumer expenditures should reach $203 billion in 1985, according to Market Research Bureau, New York.

"If you look at the dollars spent by blacks and the product usage indexes, it's frustrating when you're not even given a shot to pitch for some business," Ms. Martin says. "In certain categories—music, fashion, electronics, cooking, baby food, orange juice, malt liquor and many more—blacks are trendsetters. A campaign to the black market can spread to the general market. In many instances blacks drive the category."

Ms. Seats says many marketers "still have a problem investing in the market. It will take a more critical examination on their part of the bottom line."

Part of the problem is the number of "lame duck advertisers," Mr. Moore says. "They ask the question of whether they want to take on what they perceive to be a problem area. True marketers look toward opportunities."

This is why black agencies are being given more business opportunities, Mr. Cullers says. "Companies are turning to the black market because there are no other places for them to go to increase their business."

Still, the over-all feeling is one of frustration. "Nobody said it was going to be easy," Ms. Martin says. "Black agencies are not asking for handouts, just to be given an opportunity." Dinner, anyone?

Associate editor Ed Fitch coordinated this report on Marketing to Blacks.

Coming

ADVERTISING AGE *Thursday* will not be published Dec. 26 and Jan. 2 because of the Christmas and New Year holidays. Publishing of *Thursday* will resume with the Jan. 9 issue, and the Special Report will focus on Consumer Electronics.

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MediaWorks

TV AVAILS

A weekly listing of tv programming that still has commercial availabilities open in the next few weeks.

"WWF Network," a combination package of all six World Wrestling Federation broadcast and cable shows, including WWF Championship, All-Star and Super Star over the air, All-American, Prime Time and TNT on USA Network. Titan Sports, Greenwich, Conn., handles. The network package has 90% U.S. household unduplicated coverage. Up to two minutes per show per week still are available at $35,000 per 30 seconds. The shows are being sold individually as well. WWF guarantees an 11 national rating and will negotiate demographic guarantees. Warner-Lambert, Valvoline, Coleco and LJN Toys are already in the shows.

"Boys Town," a made-for-tv updating of the Mickey Rooney classic, is being produced by Columbia Pictures and syndicated by LBS Communications, New York, for an April run. Station clearances are being completed now and the LBS sales force will hit the streets with "Boys Town" next week. No advertisers are signed yet. LBS is asking $85,000 per 30 seconds and is guaranteeing a 15 national household rating. It expects 90% U.S. coverage by airdate. The show stars Art Carney.

World Wrestling heavyweight champion Hulk Hogan stars on "WWF Network."

"America's Top 10," the Casey Kasem-hosted perennial weekly series, has time left through December at $16,000 per 30 seconds. All American Television, New York, handles distribution and sales. The show is carried in 85% of the U.S. Mars, Noxell and Nabisco are three of the regular sponsors of the music countdown show.

"New York Hot Tracks," a music-video show hosted by former New York deejay Carlos DeJesus and concentrating on rhythm and blues videos, has spots open through December. All American Television, New York, is handling sales for the show, which has cleared 65% of the U.S. The U.S. Army and Coca-Cola already are regular sponsors. All American is asking $4,500 per 30 seconds.

"Black Achievement Awards," a special syndicated by Carl Meyers Associates, New York, to 94 stations for a play date in February, already has Miller Brewing as its major sponsor and AT&T, Ford Motor Co. and Burger King as participants. Johnson Publishing Co., Chicago, made the nominations for the awards, and the winners were selected by an "all-star panel of black opinion leaders." No prices were revealed. ■

ON THE DIAL

Upcoming radio specials and new programs or syndicated services.

"Live from the Hard Rock Cafe," a 90-minute monthly live show from NBC Radio Entertainment, New York, starting Feb. 2 at 8:30 p.m. (ET). David Letterman's band leader Paul Shaffer is the host. The show comes from New York's Hard Rock Cafe. Heineken is the major sponsor, but there are still availabilities. Ad closing is Jan. 20.

P. Shaffer

"The Pat Benatar Story" airs Dec. 21 as the latest edition of United Stations Programming Network's 90-minute "Hot Rocks" series of specials. Faberge's Babe cologne is a major sponsor. The specials combine interviews with the featured star and the performer's music. United Stations ran 15 "Hot Rocks" in 1985, and plans to expand the series next year.

"Emmylou Harris' Golden Decade" is the New Year's Day holiday special in the "Country Six Pack" series from United Stations Programming Network, New York. The special already is cleared "by most of the Arbitron-rated top country stations in the nation on an exclusive market basis," according to USPN. The "Country Six Pack" series this year has had major sponsors such as Allstate, Ford Motorcraft, Holiday Inn, Johnson & Johnson, Ace Hardware and Remington shavers.

"Top 85 of '85," is a series of countdown shows featuring the top 1985 hits for each of Dallas-based Satellite Music Network's formats. The formats include Country Coast-To-Coast, StarStation adult contemporary, StarDust traditional/nostalgia, Heart & Soul urban and Rock 'n' Hits top 40. The series has been cleared on 550 stations. Regular advertisers include Warner-Lambert's Dentyne, Sears, AT&T and Dial soap. The series airs on New Year's Day.

"Legends of Rock," a monthly series of two-hour specials featuring a particular rock artist, produced and distributed by NBC Radio Entertainment, New York. Jethro Tull will be featured the weekend of Jan. 17, and the ad closing date is Jan. 6. Paul McCartney will be showcased in February, with a Feb. 3 ad closing date. NBC did not report any current sponsors. ■

REISS'S THESIS

Beware of small video ideas

By Craig Reiss

With most videocassette recorder playbacks going to commercial-free movies, exercise tapes or time-shifting of daytime soaps, advertisers are fretting over being frozen out of this emerging medium with all the right socioeconomic demographics and remote-control zappers.

When advertisers fret, the Great Idea Guys pop up with solutions that on paper make all the sense in the world. But when it comes to any form of tv, A plus B rarely equals C.

Since there's no traditional way to measure efficiencies in home-video advertising, the Great Idea Guys usually propose something like this: Make a video about your product category, use your products in the show and sell it only to your target audience. What they never tell you is that, in tv, small ideas beget small results.

Targeting a segment of an audience through a medium that hasn't reached maturity is not worth a premium price. Getting there first with a small idea is worth nothing at all. You can't patent programming.

Few media translate well into other media, especially into tv. Take Glenmore Distillers' how-to video on bartending. You're watching it to learn how to mix a drink. The video says a jigger of this, a dash of that. You don't catch it the first time, so you have to hit stop, rewind, cue up and play back. The printed page needs no rewinding.

But tv in all its forms is a mass medium. It is weakest, both in program quality and audience delivery, as an information vehicle. If you're going to play with home video, pull out the stops. Go for the biggest idea. Get Paramount to let you underwrite the entire collection of "Star Trek" tv episodes to retail for $5 each, and toss in a funny high-production commercial as a lead-in. That probably makes no economic sense either, but it would work. ■

TV POWER SHARES

The following chart lists network tv shows that won their time periods, ranked by audience share dominance. It is a reflection of how decisively a particular show defeated its immediate competition and reflects the program's dominance of available audience. The numbers following the program name are the amount of share points by which the program defeated the second-place show during each week shown. An indicator of 10 or more is considered "dominant," while 5 to 10 is considered "good." Anything less than 5 is a "borderline" victory. *Source: Nielsen Overnight Ratings.*

Show	Week ending	12/12	12/5	11/28
DOMINANT WINNERS				
1. "The Cosby Show" (NBC)		28	32	21
2. "Family Ties" (NBC)		24	25	22
3. "Dallas" (CBS)		16	12	12
4. "60 Minutes" (CBS)		14	23	22
5. "Golden Girls" (NBC)		14	16	18
6. "227" (NBC)		11	10	13
7. "Cheers" (NBC)		10	10	14
GOOD WINNERS				
8. "Alice in Wonderland, Part 1" (CBS)		9	DNA	DNA
9. "Highway to Heaven" (NBC)		9	6	12
10. "Dynasty" (ABC)		8	13	11
11. "Monday Night Football" (ABC)		8	19	—1
12. "Miami Vice" (NBC)		7	12	7
13. "Circus of the Stars" (CBS)		7	DNA	DNA
14. "All Star Party Dutch Reagan"(CBS)		6	DNA	DNA
15. "Hotel" (ABC)		6	5	DNA
16. "Night Court" (NBC)		6	6	11
17. "Knot's Landing" (CBS)		5	3	DNA
BORDERLINE WINNERS				
18. "Moonlighting" (ABC)		3	2	—4
19. "Barbara Walters Special"(ABC)		3	DNA	DNA
20. "Webster" (ABC)		3	1	4
21. "Facts of Life" (NBC)		2	11	13
22. "Who's the Boss" (ABC)		2	1	4
23. "A-Team" (Second half-hour) (NBC)		1	1	—1
24. "Mr. Belvedere" (ABC)		1	—1	3
25. "Twilight Zone" (CBS)		1	—1	—3
26. "Gimme a Break" (NBC)		1	8	10

BEHIND THE SHARES

NBC'S **Cosby Show** continues to lick the competition but no longer by increasing margins. The once hugely popular **Magnum P.I** on CBS refuses to die under the onslaught from **Cos** and **Family Ties,** the second most popular show on tv. Both shows took a slight dip last week as **Magnum** added a full three share points. . .the perennial powerhouse **Dallas** built its share lead by four points from the previous week proving once again that Bobby Ewing's absence is not a hit-destroyer. . .**60 Minutes** took a tumble and not because **Ripley's** over at ABC is suddenly popular. An NFL overrun plundered its audience for the first half hour. But when Brent left the airwaves audiences quickly tuned into Mike, giving the tried-and-true winner a resounding win over NBC's **Silver Spoons**. . .Saturday night continues to be NBC night by impressive margins. CBS tried an end-run at the dynamic duo on NBC, **Golden Girls** and **227**, but to little avail. The CBS movie **Victor/Victoria** was beaten by over a dozen share points. ABC's **Lady Blue** mustered a 19 share for its swan song against the NBC hits. NBC's **Hunter** is on a clear winning track, handily beating the fading **Love Boat** by over 8 share points. . .**Cheers** on NBC is obviously getting "hurt" by a building **Dynasty II:The Colbys** on Thursday. Of course "hurt" is a relative term here: **Cheers** and **Night Court** beat number two show **Simon and Simon** by ten and six share points, respectively. . .The critics hated it, but the audience, as usual, was kinder. CBS's **Alice in Wonderland, Part 1** obliterated a couple of dogs on NBC and ABC by a huge nine share-point margin. It took the L.A.Rams and the Forty-Niners on **Monday Night Football** to tackle little **Alice**. The game beat the last hour of the CBS movie by three points. The folks at ABC were more than pleased not to have to face the formidable regularly scheduled series on CBS. With a few exceptions, **MNF** usually loses by a few share points to **Cagney and Lacey** et al. . .NBC's **Highway to Heaven** stumbled under the weight of **Mary** on CBS. The premiere of Mary Tyler Moore's new comedy pulled a remarkable 26 share.

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